

CD 2013 -- 17/18



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

2012-13
season

Choral Orchestral Greats

University of Toronto Symphony Orchestra
Women's Chamber Choir, Men's Chorus, MacMillan Singers

Hilary Apfelstadt, David Bowser, Ana Alvarez, conductors

Sunday, February 3, 2013
2:30 p.m. MacMillan Theatre
Edward Johnson Building

*Ms. Alvarez' and Mr. Bowser's performances are given in partial fulfillment
of the requirements for the doctoral degree in conducting*

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PROGRAM

Nänie, op. 80

Johannes Brahms
(1833-1896)

MacMillan Singers, Women's Chamber Choir & Men's Chorus
University of Toronto Symphony Orchestra
Ana Alvarez, conductor

Symphony No. 8 in B minor, "Unfinished", D.759

Allegro moderato
Andante con moto

Franz Schubert
(1797-1828)

University of Toronto Symphony Orchestra
David Bowser, conductor

INTERMISSION

Mass in C, op. 86

Kyrie
Gloria
Credo
Sanctus / Benedictus
Agnus Dei

Ludwig van Beethoven
(1770-1827)

Eliza Johnson, soprano
Lyndsay Promane, alto
Conrad Siebert, tenor
Dillon Wright, bass

MacMillan Singers, Women's Chamber Choir, Men's Chorus
University of Toronto Symphony Orchestra
Hilary Apfelstadt, conductor

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Program Notes

UTSO & Choir

Disk 1:

- Track 1 - Nanie
Track 2 - Symphony No. 8.
Track 3 - Bio/Intro for Mass in C.

Disk 2:

- Track 1 - Mass in C.

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have been traced in Brahms's music, which is dedicated to Feuerbach, via the artist's stepmother), *Nanie* makes a universal statement of mourning. Its theme is stated in the opening line: "Even Beauty must die!" Schiller's verse, cast in long Greek hexameters, draws expansive, rhythmically fluid musical lines from Brahms, opening with one of the great oboe solos, lyrical and no less than 25 bars long. Its accompaniment is primarily wind instruments, with the strings held

a more contemplative, often serene tone in the second, leaving further musical thought redundant. Yet Schubert did draft a third movement scherzo and trio and even began to orchestrate a fragment of it. Furthermore, scholars have claimed that Schubert also had ideas for a fourth movement. These ideas, the argument goes, eventually worked their way into the B minor *Entr'acte* from the incidental music to *Rosamunde* - which has the same key, instrumentation and structure

Program Notes

JOHANNES BRAHMS (1833-1897)

Nänie, Op. 80 (1880-1)

Nänie, Op. 80, one of Brahms's most serenely radiant and affecting scores, is set to verses by Schiller evoking an ancient Greek funeral rite or threnody. The composer's primary intention was to write a memorial to one of his closest friends, the brilliantly gifted but painfully uncompromising painter Anselm Feuerbach, whose neo-classical canvases drew extensively from Greek mythology and Italian literature. Another close friend, surgeon Theodor Billroth, had also recently asked for funeral music from Brahms that might reflect his own non-religious character. Brahms searched extensively for a literary source and wrote for help to his amateur-musician friend Elisabeth von Herzogenberg in July 1880: "Won't you try and find me some words? . . . They are not heathenish enough for me in the Bible. I have bought the Qur'an but can find nothing there either." Eventually, shortly after hearing a performance of a setting of the Schiller lament by Hermann Götz, a young German composer of his acquaintance who had died prematurely, Brahms began his own setting of the same text, for four-part choir and orchestra. While the immediate inspiration is personal (and echoes of the Götz score have been traced in Brahms's music, which is dedicated to Feuerbach, via the artist's stepmother), *Nänie* makes a universal statement of mourning. Its theme is stated in the opening line: "Even Beauty must die!" Schiller's verse, cast in long Greek hexameters, draws expansive, rhythmically fluid musical lines from Brahms, opening with one of the great oboe solos, lyrical and no less than 25 bars long. Its accompaniment is primarily wind instruments, with the strings held

in reserve mainly until the entry of the voices. Brahms's writing is unhurried as the sections of the choir enter one by one, as in a fugue, in long, contrapuntally interweaving lines. Brahms holds back his most powerful, fortissimo music in a generally restrained score for the death of Achilles. Immediately following this, both metre and tonality change and the voices sing in unison as Achilles' mother, Thetis, rises from the sea to mourn the death of her son. Reprising the opening oboe melody in a shortened ternary form, Brahms then concludes this most elegiac of scores by lingering consolingly on the couplet "To be even a song of lamentation in the mouth of the loved one is glorious."

FRANZ SCHUBERT (1797-1828)

Symphony No. 8, in B minor,
'Unfinished', D759 (1822)

It's not Schubert's only unfinished symphony, since there are a half dozen other drafts and symphonic sketches from various periods of his life. But the Eighth is the only incomplete symphony by Schubert – or, indeed, by any other composer – where the moods of just two movements result in so satisfying a whole. In the *Unfinished*, a poignant, lyrical tone in the first movement is complemented by a more contemplative, often serene tone in the second, leaving further musical thought redundant. Yet Schubert did draft a third movement scherzo and trio and even began to orchestrate a fragment of it. Furthermore, scholars have claimed that Schubert also had ideas for a fourth movement. These ideas, the argument goes, eventually worked their way into the B minor *Entr'acte* from the incidental music to *Rosamunde* – which has the same key, instrumentation and structure

of a symphonic finale. [Both Sir Charles Mackerras and Sir Neville Marriner have recorded speculative 'Finished' Schubert B minor symphonies with this reasoning]. But, on musical grounds alone, Schubert's two movements travel a considerable distance and the journey seems complete, passing through what one writer calls "certain premonition of death and a subsequent vision of heaven."

The *Unfinished* was shrouded in mystery from the very beginning. Schubert wrote it without a commission and gave it to his friend Anselm Hüttenbrenner via his brother Josef, after being recommended for an award from the Styrian Music Society in Graz. The Hüttenbrenners then kept the score to themselves for four decades, though the existence of the symphony was known about by a few. It was only released for a belated première in 1865 when a Viennese conductor had the bright idea of offering to play an overture by Anselm Hüttenbrenner in the same concert as the première of the *Unfinished*. The mystery surrounding the symphony is reflected in the dark opening, marked pianissimo, from the cellos and basses. It is an unprecedented way to begin a symphony and leads right away to a troubled theme from oboe and clarinet, with restless interruptions from the strings. The second main theme that follows is again pianissimo and again from the cellos – now a spacious, somewhat rustic waltz in the major key. Its brightness is soon challenged by darker thoughts from the rest of the orchestra, throwing the beauty and depth of its imagination into relief. The ominous motif from the opening forms the basis of furious, often terrifying development in the central part of the movement. It will not appear again until it is passed throughout the orchestra in concluding melancholy broodings. Only the G minor symphony of Mozart comes close

to matching the mood of the opening movement of the 25 year-old Schubert's *Unfinished*. The prevailing mood of the slow movement is one of profound serenity in a dream-like landscape, punctuated by the assertive questioning that we find in Schubert's late music. While the key of B minor in the opening movement evokes sadness, loneliness, poignancy and other dark emotions, the radiance of the second movement brings solace. These were emotions that later composers were to explore after this, the earliest Romantic symphony.

LUDWIG VAN BEETHOVEN
(1770-1827)
Mass in C, Op.86 (1807)

When Beethoven was commissioned to provide a mass for the name-day of the Princess Esterházy in 1807, he knew that he was following a noble tradition. Haydn's great six last masses had been written for the same occasion. "I shall deliver the Mass to you with timidity, since you are accustomed to having the inimitable masterpieces of the great Haydn performed for you," Beethoven wrote to the commissioner, Prince Nikolaus Esterházy the younger. Beethoven studied Haydn's masses in detail, even copying two sections of the *Creation Mass* into his sketchbook. Then, for the most part, he kept to Haydn's usual plan for a mass, including the customary fugues for the Gloria's 'Cum Sancto Spiritu,' the Credo's 'Et vitam venturi sæculi' and the 'Osanna in excelsis' in the Sanctus. But Beethoven's individual, sharply characterized setting of the text went beyond Haydn's more formal approach to the liturgy and drew some grumbling from the Prince after the first performance. Beethoven returned to Vienna as quickly as he could, convinced that the strength of the composition lay in its approach to the words. "In my Mass I think I have treated the text as it has

seldom been treated before,” he was to write to his publisher later in the year.

Today, the shadow of the much more radical *Missa solemnis* that Beethoven composed over a decade later lies over the more modest Mass in C. But Beethoven's first mass, his 'Haydn' Mass as it is sometimes called, is full of surprises. Its very first words come from the chorus basses alone, softly singing the word 'Kyrie' with a feeling of piety that is immediately picked up by the rest of the chorus and orchestra. "The general character of the Kyrie . . . is heartfelt devotion, from which comes warmth of religious feeling," Beethoven wrote to his publisher. "Gentleness is the fundamental characteristic." Omitting flutes, trumpets and timpani throughout the Kyrie, the restraint that Beethoven shows here and at other points throughout the mass enhances the impact of its louder moments. Both Gloria and Credo take the C major vigour of Haydn's late masses and extend it, becoming dark

and inward-looking at 'Qui tollis peccata mundi' ('who takest away the sins of the world') in the Gloria, for example, and subjectively dramatic at the opening of the Credo ('I believe'). Beethoven avoids the use of solo arias in his C major Mass. The solo vocal quartet and chorus maintain separate identities, frequently being juxtaposed in a manner that enriches the colour and depth of the overall musical texture. At the beginning of both Sanctus and Benedictus, solo choral passages remotely suggest plainchant. The Agnus Dei includes highly original, dramatized moments, its suffering more anguished than in Haydn, foreshadowing the war music of the *Missa solemnis*. The mood is then brought back to serenity by the clarinet and the solo quartet of the *Dona nobis pacem*. The Mass turns in on itself as the closing measures recall the beginning of the Kyrie.

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**Monday, February 4
7:00 pm. Walter Hall**



**BERLIN
PHILHARMONIC
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Texts and Translations

Nänie, op. 80

Auch das Schöne muß sterben!
Das Menschen und Götter bezwinget,
nicht die eherne Brust
rührt es des stygischen Zeus.
Einmal nur erweichte die Liebe
den Schattenbeherrscher,
und an der Schwelle noch, streng,
rief er zurück sein Geschenk.

Nicht stillt Aphrodite
dem schönen Knaben die Wunde,
die in den zierlichen Leib grausam
der Eber geritzt.
Nicht errettet den göttlichen Held
die unsterbliche Mutter,
wenn er, am skäischen Thor fallend,
sein Schicksal erfüllt.

Aber sie steigt aus dem Meer
mit allen Töchtern des Nereus,
und die Klage hebt an
um den verherrlichten Sohn.
Siehe, da weinen die Götter,
es weinen die Göttinnen alle,
daß das Schöne vergeht,
daß das Vollkommene stirbt.

Auch ein Klaglied zu sein
im Mund der Geliebten ist herrlich,
denn das Gemeine
geht klanglos zum Orkus hinab.

Mass in C

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

*Even Beauty must die!
That which overcomes men and gods,
does not touch the breast
of Stygian Zeus.
Only once did love soften
the ruler of shadows,
and then, at the very threshold,
he sternly called back his gift.*

*Aphrodite could not staunch
the wound of the beautiful youth
which the boar savagely ripped
in his delicate body.
Nor could the immortal mother
save the godlike hero,
when he, falling at the Scaean gate,
fulfilled his destiny.*

*But she ascends from the sea
with all the daughters of Nereus,
and raises the lament
for her glorified son.
Behold, the gods weep,
and all the goddesses, too,
that Beauty must pass away,
that the Perfect must die.*

*Even to be a song of lamentation
in the mouth of the beloved is splendid,
For that which is common
goes down to Orcus unsung.*

Kyrie

*Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.*

Gloria

Gloria in excelsis Deo.
Et in terra pax
hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Aramus te. Glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.
Domine Deus, rex coelestis,
Deus pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei,
Filius Patris.
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus sanctus.
Tu solus Dominus.
Tu solus altissimus, Jesu Christe
Cum sancto spiritu
in gloria Dei Patris. Amen.

Credo

Credo in unum Deum.
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium,
et invisibilium.
In unum Dominum, Jesum Christum
unum Dei unigenitum,
ex Patre natum
ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.

Genitum, non factum,
con substantialem Patri;
per quem omnia facta sunt.
Qui propter nos homines,
et nostram salutem,
descendit de coelis.
Et incarnatus est
de Spiritu Sancto
ex Maria Virgine;
et homo factus est.

Gloria

Glory be to God on high.
And on earth, peace
to men of good will.
We praise Thee. We bless Thee.
We adore Thee. We glorify Thee.
We give thanks to Thee
for Thy great glory.
Lord God, Heavenly King,
God the Father Almighty.
Lord the only-begotten son, Jesus Christ.
Lord God, Lamb of God,
Son of the Father.
Thou who takest away the sins of the world,
have mercy upon us.
Thou who takest away the sins of the world,
receive our prayer.
Thou who sittest at the right hand of the
Father, have mercy upon us.
For thou alone are holy.
Thou alone art the Lord.
Thou alone art the most high, Jesus Christ.
With the Holy Ghost
in the glory of God the Father. Amen.

Credo

I believe in one God,
Father Almighty
maker of heaven and earth,
and of all things visible,
and invisible.
In one Lord, Jesus Christ,
the only-begotten Son of God,
born of the Father
before all ages.
God of God, light of light
True God of true God.

Begotten, not made
of one substance with the Father;
by whom all things were made.
Who for us all,
and for our salvation,
came down from heaven.
And became incarnate
by the Holy Ghost
of the Virgin Mary;
and was made man.

Crucifixus etiam pro nobis:
sub Pontio Pilato,
passus, et sepultus est.
Et resurrexit tertia die,
secundum scripturas;
et ascendit in coelum;
sedet ad dexteram Patris.
Et iterum venturus est cum gloria,
iudicare vivos et mortuos,
cujus regni non erit finis.
Et in Spiritum Sanctum,
Dominum, et vivificantem:
qui ex Patre et Filio procedit,
qui cum Patre et Filio
simul adoratur et conglorificatur;
qui locutus est per Prophetas,
Et unam sanctam catholicam
et Apostolicam Ecclesiam.
Confiteor unum Baptisma
in remissionem peccatorum.
Et expecto resurrectionem mortuorum,
Et vitam venturi saeculi,
Amen.

Sanctus

Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua
Osanna in excelsis.

Benedictus

Benedictus qui venit
in nomine Domini
Osanna in excelsis

Agnus Dei

Agnus Dei,
qui tollis peccata mundi,
miserere nobis.

Agnus Dei,
qui tollis peccata mundi,
miserere nobis.

Agnus Dei,
qui tollis peccata mundi,
dona nobis pacem.

And was crucified also for us:
under Pontius Pilate,
suffered and was buried.
And the third day he rose again,
according to the Scriptures,
and ascended into heaven;
and sitteth on the right hand of the Father.
And he shall come again in glory,
to judge the living and the dead,
whose kingdom shall have no end.
And in the Holy Ghost,
the Lord and life-giver;
who proceedeth from the Father and the Son,
who with the Father and the Son
together is adored and glorified;
who spake by the prophets,
And in on holy catholic church
and apostolic Church.
I acknowledge one Baptism
for the remission of sins.
And I expect the resurrection of the dead.
And the life of the world to come,
Amen.

Sanctus

Holy, holy, holy
Lord God of hosts.
Heaven and earth are full of Thy glory.
Hosanna in the highest.

Benedictus

Blessed is He who comes
in the name of the Lord
Hosanna in the highest

Agnus Dei

Lamb of God,
who takest away the sins of the world,
have mercy upon us.

Lamb of God,
who takest away the sins of the world,
have mercy upon us.

Lamb of God,
who takest away the sins of the world,
give us peace.

Gloria

Gloria in excelsis Deo.
Et in terra pax
hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Aramus te. Glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.
Domine Deus, rex coelestis,
Deus pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei,
Filius Patris.
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus sanctus.
Tu solus Dominus.
Tu solus altissimus, Jesu Christe
Cum sancto spiritu
in gloria Dei Patris. Amen.

Credo

Credo in unum Deum.
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium,
et invisibilium.
In unum Dominum, Jesum Christum
unum Dei unigenitum,
ex Patre natum
ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.

Genitum, non factum,
con substantialem Patri;
per quem omnia facta sunt.
Qui propter nos homines,
et nostram salutem,
descendit de coelis.
Et incarnatus est
de Spiritu Sancto
ex Maria Virgine;
et homo factus est.

Gloria

Glory be to God on high.
And on earth, peace
to men of good will.
We praise Thee. We bless Thee.
We adore Thee. We glorify Thee.
We give thanks to Thee
for Thy great glory.
Lord God, Heavenly King,
God the Father Almighty.
Lord the only-begotten son, Jesus Christ.
Lord God, Lamb of God,
Son of the Father.
Thou who takest away the sins of the world,
have mercy upon us.
Thou who takest away the sins of the world,
receive our prayer.
Thou who sittest at the right hand of the
Father, have mercy upon us.
For thou alone art holy.
Thou alone art the Lord.
Thou alone art the most high, Jesus Christ.
With the Holy Ghost
in the glory of God the Father. Amen.

Credo

I believe in one God,
Father Almighty
maker of heaven and earth,
and of all things visible,
and invisible.
In one Lord, Jesus Christ,
the only-begotten Son of God,
born of the Father
before all ages.
God of God, light of light
True God of true God.

Begotten, not made
of one substance with the Father;
by whom all things were made.
Who for us all,
and for our salvation,
came down from heaven.
And became incarnate
by the Holy Ghost
of the Virgin Mary;
and was made man.

Biographies

Ana Alvarez was born in Cali, Colombia where she studied voice at the Conservatorio Antonio Maria Valencia. In 2001 she moved to Bogota where she received her Bachelor of Music degree in Choral Conducting under the supervision of Colombian conductor Alejandro Zuleta. In 2008 she traveled to Canada to complete a Master's degree in conducting at the University of Victoria, studying with Dr. Gerald King. While there, she conducted the University of Victoria Women's Choir "Philomela". She is currently a DMA candidate in choral conducting at the University of Toronto under the supervision of Dr. Hilary Apfelstadt, and is conductor of the University Women's Chorus, and Artistic Director of Mississauga Festival Youth Choir.

David Bowser is conductor of the NYCO Symphony Orchestra, the Hart House Chorus and the Oakville Choral Society. He is an active guest conductor, composer, university instructor and vocal coach and is a doctoral student at the University of Toronto. He has been music director of the Polyphonia Chamber Ensemble, the St. Lawrence Chamber Orchestra, the Hart House Singers, the Thunder Bay Symphony Orchestra and Chorus, the Brantford Symphony Orchestra and the Nassau City Opera. He has served as assistant conductor of the Quebec Symphony Orchestra and the Nova Scotia Opera. He has conducted the National Arts Centre Orchestra, the Vancouver Symphony Orchestra, the Waterloo Chamber Players, the Hart House Orchestra, the Cathedral Bluffs Symphony Orchestra and the National Youth Orchestra.

David studied flute at the Conservatoires de Musique in Tours and in Paris and earned Master of Music degrees from the University of Toronto (composition), and the Conservatoire de Musique in Montreal (conducting). He studied conducting at the Musikhochschule in Graz with Wolfgang Bozic, at the Musikhochschule in Vienna with Leopold Hager and at the Accademia Chigiana in Siena with Gianluigi Gelmetti.

Dr. Hilary Apfelstadt is Director of Choral Activities and Professor of Conducting at the University of Toronto. Raised in Nova Scotia, she earned degrees from the University of Toronto, the University of Illinois, and the University of Wisconsin-Madison. Formerly Director of Choral Activities and Associate Director of the School of Music at the Ohio State University (1993–2010), she has conducted choirs at divisional and national conferences of the American Choral Directors Association (ACDA), and conducted the U of T MacMillan Singers at Podium 2012, the national conference of the Association of Canadian Choral Communities (ACCC). She has led choral festivals in Europe, and at Carnegie Hall and Lincoln Center in New York. In 2009, she conducted the Mormon Tabernacle Choir in a live broadcast of "Music and the Spoken Word." She has directed all-state choruses in more than 30 states and led the 2011 Ontario Youth Choir. She will conduct the National Youth Choir of Canada in 2014. Dr. Apfelstadt was a member of the Robert Shaw Festival Singers and recorded two Grammy Award winning CD's with them in France.

MACMILLAN SINGERS

Hilary Apfelstadt, conductor; Melissa Morgan, assistant conductor

SOPRANO

Patricia Auchterlonie
Laura D'Angelo
Lizzie Hetherington
Alexandra Jelilyan
Cassie Luftsprung
Yujene Oh
Maeve Palmer
Brittany Rae
Ally Smither
Hannah Tarder-Stoll

ALTO

Sylvia Chouljian
Emily D'Angelo
Natalie DiNardo

Siobhan Donovan
Lydia Harper
Britta Johnson
Mira Jung
Megan McCarthy
Melissa Morgan
Jessica Wright
Shauna Yarnell

TENOR

Andrew Adridge
Daniel Denino
James Duong
Martin Lee
Lorenzo Madrazo
Conor Murphy

David Simon
Tiago Vieira
Kenzie Yango

BASS

Andrew Aitchison
Jason Caron
David Debono
Stephen Frketic
Lucas Harris
Mathias Memmel
Aaron Junqui Qiu
Lutzen Riedstra
Dan Ryan
Matthew Stainton
Peter Wiseman

MEN'S CHORUS

David Holler, conductor; Stephen Frketic, assistant conductor

TENOR I

Rashaan Allwood
Sean Goldman
Marko Kobelak
Damien Macedo
Alexander Mieszkalski
Sheldon Powell
Cameron Shahbazi
Seth Turner
Joshua Yeo

TENOR II

Jonathan Bae
Chalie Chuong
Konrad Gajewski
Jason Huang
Paris Kaperonis-Bountris
Allen Li

Daniel Newton
Cody Powney
Giovanni Spina
Robert Taylor
Liam West
Wilynn Whiting

BASS I

Aidin Beck
Gian Carlo Candinario
Dario Carpino
Samuel Chan
Alex Chang
Herman Chow
Andrew Clark
Gerardo D'Urzo-Greens
Stephen Frketic
John Leonard

Adrian Ling
David Miller
Andre Mina
Lucas Penner
Daniel Robinson
Chris Soong
Joe Wu

BASS II

Michael Bridge
Kevin Cheung
Trevor Hewer
Andrew Lieflander
Brian Meadows
Aylmer Menezes
Adam Parker
Matthew Stainton

WOMEN'S CHAMBER CHOIR

Hilary Apfelstadt, conductor; Lynn McMurray, assistant conductor

SOPRANO

Emma Barnaby
Ann Chau
Yvette Coleman
Stacy Collins
Laura Crowe
Laura Finlan
Ariella Flatt
Rebecca Genge
Christina Heppelle
Maki Ishida
Lynn Isnar
Grace Kim
Hilary Mallinger

Alexandra Park
Emily Pearce
Aubrey Tham
Bronwyn Thies-Thompson
Clarisse Tonigussi
Chanelle Tseng
Robin Whiffen
Fiona Wu

ALTO

Kari Abraham
Sarah Basciano
Eunsun (Christine) Chung
Reanna Edwards

Jardena Gertler-Jaffe
Ashley Harris
Gina Lee
Daniele Loach
Lynn McMurray
Danbee Moon
Edmee Nataprawira
Katrina Olsen
Natalie Sandul
Shara Sun
Samantha Tsang
Marta Vodinelic
Veronica Vuong

UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA

VIOLIN I

Coco Chen, *co-concertmaster*
Laura D'Angelo, *co-concertmaster*
Danielle Girard
Wesley Khurana
David Lin
Angela Lim
Eslin McKay
Charna Matsushige
Stelth Ng
Meghan Ruel
Sebastian Sallans
Amy Spurr
Meagan Turner
Justina Wong
Ruth-Anne Yiu
Kyle Yuen
Jimmy Zhang

VIOLIN II

Adelaide Beach
Wesley Bells
Andrew Chan
Tania Cheng
Alessia Disimino
James Hayes
Jennifer Lee
Matthew Mifflin
Vivian Peng
Ivy Pan
Isabelle Rebenchuk
Jason Shiu
Erick Wawrzekiewicz
Kathryn Wiebe
Chris Wong
Julia Zibrat

VIOLA

Christopher Arnold
Matthew Antal
Cole Canaday
Stefan Ho
Gabriella Kertesz
Jason Leung
Elise Nagami
Julia Park
Andrea Poon
Anne Marie Prévost
Madeleine Spence
Christopher Wong
Robin Zettel

CELLO

Brenton Chan
Austin Chao
Jenny Cheong
Tess Crowther
Alex Fu
Nia-Imara Barberousse
Jennifer Kim
Lyndon Kirkley
Evan Lamberton
Dayoung Seo
Le Shi
Beth Silver
Rosy Zhang

BASS

Matteo Ferrero-Wong
Alanna Gunn
Christopher Jones
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